



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

DECEMBER 1991

ISSN 6319 812X



Season's

CHRISTMAS SOCIAL

You're invited to a social evening
to celebrate the season
at the Gallery of B.C. Ceramics
1359 Cartwright Street

Thursday, December 12, 7:30 pm

Some of the video work that
has been prepared or acquired
this past year, including the
Bruce Cochrane Workshop,
will be shown.

Come and relax with old friends,
and meet some of the
new members of the Guild.
Bring a small snack;
beverages will be provided.



Greetings

Notice of

ANNUAL GENERAL MEETING Potters' Guild of B.C.

Thursday, January 23, 1992
7:30 pm

1359 Cartwright St.
Vancouver, B.C.

See Pages 2 & 3 for Agenda
and Nominating Cttee. Report



**Don't wait 'til
Spring — Pay
your Membership
Dues now!
See Page 9**

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

Editorial Committee: Bob Kingsmill, Hiro Urakami, Nathan Raffle.

Mailing: Gillian McMillan, Mer Montador, Anne Fleetham, Allen MacAllister.

Desktop Publishing by CPH Ltd.
Printed by The Printing House.

Advertising rates: \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

The Potters Guild of B.C. membership is \$26.75-individuals, \$42.80-groups, January to December (including GST). See application form elsewhere in this issue.

Potters Guild 1991 Board of Directors: Tam Irving, President; D'Arcy Margesson, Vice President; June MacDonald, Secretary; Dona Nabata, Treasurer; Rosemary Amon, Bob Kingsmill, Elwin Lowe, Nathan Raffle, Fredi Rahn, Terry Saimoto, Elsa Schamis, Debra Sloan.

Staff: Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C. Ceramics.

NOMINATING COMMITTEE REPORT

The Annual General Meeting of the Potters' Guild of B.C. on Thursday, January 23, 1992, will elect 7 new or re-elected members to its Board of 12 individuals.

The five present board members who are carrying on, beginning their second year of service to the Guild, are:

Rosemary Amon, who has been Workshop and Programme Committee Chair;

Dona Nabata, who has been Treasurer, and Finance Cttee and Nominating Cttee Chair;

Friederike Rahn, who has served as Library Cttee Chair and on the Publications Committee;

Terry Saimoto, who has been on the Workshop and Programme Committee, and

Debra Sloan, who has been CABC Rep and on the Exhibition and Gallery committees.

Three Board members are stepping down for various reasons before their 3 year time is up. They are:

Bob Kingsmill, who has been on the Publications and Newsletter Cttee and on the Selections and Awards Cttee;

Elwin Lowe, who has served on the Publications Cttee, and

D'Arcy Margesson, who has been Gallery Cttee Chair and on the Library Cttee.

Four Board members have served the full three years and are willing to have their names stand for reelection. They are:

Tam Irving, who has been President for two years and has served as Exhibitions Cttee Chair;

June MacDonald, who has been Secretary and served as Awards Cttee Chair and on the Finance Cttee;

Nathan Raffle, who has served as Selections Cttee Chair, and on the Publications Cttee., and

Elsa Schamis, who has served as Publications Cttee Chair and on the Exhibitions Cttee.

In addition to the four listed above who are willing to stand for re-election, the following members of the Guild are willing to stand for election to the Board beginning in 1992: (A brief statement by or about the person follows)

Sarah Coote: "As a functional potter who was trained in an academic atmosphere, I have taught ceramics at university level, and have been responsible for organizing several programs. I would like to contribute my experience and energy to the Board of Directors of the Potters' Guild of B.C."

Linda Doherty: A functional potter who has worked in this province for many years, she has been a member of the Guild and represented in the Gallery for quite some time.

Kirsty Krug is the Director of Communications, Marketing Development and Public Relations at the UBC Museum of Anthropology, and is interested in assisting the Guild in her area of expertise.

Carol Mayer: is Curator of the Ceramics Division, including the Koerner Wing at the Museum of Anthropology at UBC. A past board member of CABC, as well as curator at the Vancouver Museum, she was instrumental in the "Made by Hand" and other local exhibitions.

Anita Wong: A recent graduate of Emily Carr College of Art and Design who works in earthenware at her Cloverdale studio, Anita says "I would like to stand for election to the Board because I would like to be a part of the decision-making process, and to be a representative of ceramists at large".

Ron Vallis: A 1975 graduate of Vancouver School of Art, and a practising potter for 10 years, Ron has worked for the past six years as Preparator at the Equinox Gallery in Vancouver.

Dona Nabata, Nominating Cttee Chair

A thank you to all of the above individuals is due for their ongoing involvement, support, and effort in keeping the Guild "on track". A ballot for the election of officers will be included in the January newsletter.



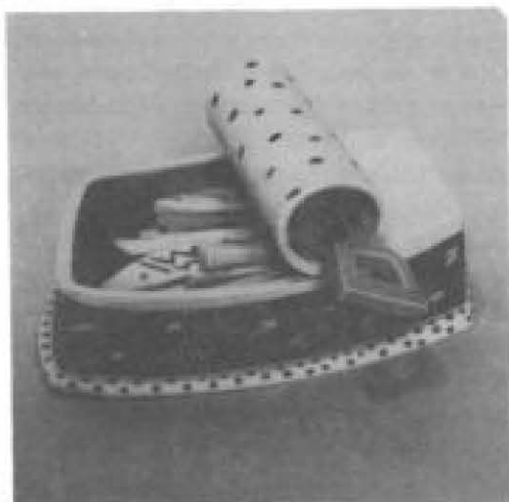
Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver, B.C. Canada
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GALLERY REPORT

The Fraser Valley Potters Guild's "CLAY '91" exhibition, juried by Hiro Urakami, opened at the Gallery on November 7th, and to all of the participants, a thank you! Award recipients were Connie Glover, Cathi Jefferson and Sam Kwan.

* * *

The Selections Committee met on November 12th to jury the work of 12 applicants. We welcome four new members to the Gallery: Sarah Coote, Wendy Davis, Darrell Hancock and Elwin Lowe, and thanks to all of those who made an application to the Selections Committee. The deadline for the next jurying is April 15th, 1992.



Louise Card

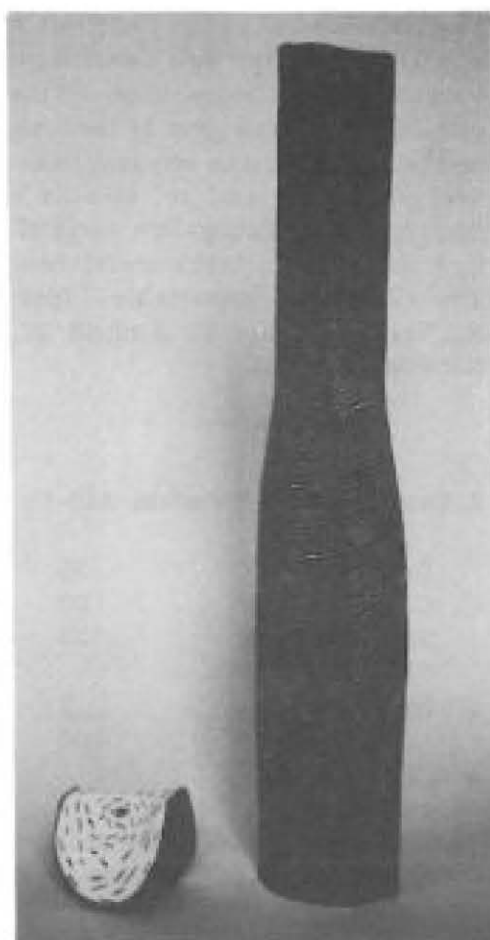
ANNUAL GENERAL MEETING

Notice is hereby given the membership of the Annual General Meeting of the Potters' Guild of B.C., on Thursday, January 23, 1992, at 7:30 pm at 1359 Cartwright St., Vancouver.

AGENDA

1. Minutes of January 24, 1991 AGM
2. Annual Reports from President, Secretary, Treasurer, and other members of the board.
3. Discussion of current activities and future plans
4. New Business
5. Election of Directors

June MacDonald, Secretary



LETTERS

From the Prince George Potters' Guild comes the following letter of gratitude to Len Fairley and Tam Irving for a job well done.

Dear Jan:

On October 25th "Choosing Clay" was to open at the Prince George Art Gallery. Tam Irving was coming to open the show and was invited to do an accompanying workshop, which included firing the gas kiln which he had built a decade before. That Friday afternoon, Tam went to have a look at the unloaded kiln, and, after a long pause, announced that the arch was in poor condition and needed to be rebuilt. At 4:25 pm on Friday, Tam was on the phone long distance to Len Fairley asking for the necessary bricks to be in Prince George the next morning (ten hours by car) to complete the rebuilding of the arch before Tam's plane left.

We were all astounded when yes, the bricks **did** arrive by 8:30 the next morning. Our Guild extends an appreciative thanks to Len Fairley for providing outstanding last minute service, and to Tam Irving for working in temperatures near -20 C (without gloves). The pottery community pulled together to produce a very successful weekend. Thanks Len and Tam!

Yours truly,
Wendy Girard

Watch For

**Workshop
in February
with**

Matthias Ostermann

PORCELAIN CLAY BODIES FOR POTTERS: RECIPES, TESTING AND MIXING

by David Beumée

I remember my introduction to white clay. I was standing by my favorite Randall wheel one day, near the end of my art school career at Montana State, when I was presented with a ball of white stoneware by a woman who said, "Here, try this!" I threw a tumbler that I decorated with a black slip, later covering the piece with a clear glaze. When I saw the contrast on the fired piece I was instantly hooked.

I have been working with porcelain ever since, firing to cone 10 and 11 reduction and experimenting increasingly with clays and glazes. I am forever fascinated by the clarity of glaze color achieved over porcelain, and I have tested every clay body recipe I could find. The following porcelain clay body recipes are the best I have found for throwing on the wheel. Notes on clay bodies and explanations of materials follow the recipes.

1. Dave Cornell's Porcelain Δ10-11

Grolleg	55
Custer Feldspar	20
200 Mesh Silica	13
Pyrophyllite	<u>12</u>
	100

Add: 2% Veegum T.

[Note: An excellent porcelain for functional ware and overware, as well as for working large in porcelain, such as large platters or tall forms. If necessary, you may lower the expansion of your glazes to match this low expansion clay body by adding silica to 5% increments.]

Grolleg: A blended English china clay, combining good plasticity, low titania content and relatively high flux content, making it excellent for throwing and giving translucency in the fired result.

Grolleg is expensive because it is imported.

Custer Feldspar: an excellent choice for use in porcelains, producing the highest viscosity glass of any feldspar I tested, thus reducing warping.

Pyrophyllite (Pyrax): Decreases thermal expansion of the clay, making overware less likely to crack, improves throwing characteristics and decreases warping. Clay bodies which contain 30% feldspar have reduced warping and slumping problems as compared with similar translucent porcelains.

200 mesh Silica: Flint. In my experience 200 mesh is best for all porcelains, adding tooth and thixotropy missing with use of 325 mesh silica. The wider particle size provided by 200 mesh silica also decreases cracking; the higher green shrinkage of the clay with use of 325 mesh silica may increase cracking.

Veegum T: (also known as Macaloid). A superb plasticizer and flocculant, Veegum T contributes none of the grayness to the body given by Bentolite and Bentonite. It has a very high (alkaline) pH of 8.5, and yet acts as a flocculant, contributing to the workability of the porcelain. I recommend using 2% Veegum. [Available from R.T.Vanderbilt Co., 30 Winfield St., Norwalk, CT 06055.]

2. Peter Pinnell's Porcelain Δ10-11

Grolleg	55
Custer Feldspar	20
200 mesh Silica	23
325 mesh Alumina Hydrate	<u>2</u>
	100

Add: 2 % Veegum T.

Alumina Hydrate 325 mesh: reduces shrinkage, increases thixotropy, and stiffens the clay at stoneware temperature, minimizing warping and slumping. Alumina benefits glaze fit and

strengthens the fired porcelain considerably. Disadvantages are that alumina adds weight to the fired result and reduces translucency. I use C-33 325 mesh alumina hydrate. (Available from ALCOA, 1501 ALCOA Bldg., Pittsburgh, PA 15219. Tel 412-553-4001)

3. Jeff Zamek's Original J Body Δ10-11

Grolleg	50
200 mesh Silica	30
G200 Feldspar	20
325 mesh Alumina Oxide	3
Bentolite	3
Macaloid	<u>2</u>
	108

Note: I have used this porcelain successfully for years and believe it to be an excellent all-around body.

G-200 Feldspar: A predominantly potash feldspar, melting slightly faster and producing a more translucent glass than Custer feldspar. Potash feldspars are less prone to solubility than soda-based feldspars and produce a highly viscous glass. Thus, warping is less likely, making potash feldspars the best choice for use in clay bodies.

Alumina Oxide: 3% calcined alumina oxide is equal to 5 or 6% alumina hydrate, further helping to stiffen the clay and decrease warping at stoneware temperatures.

4. Jeff Zamek's J Body Revised Δ10-11

Grolleg	49
200 mesh silica	29
G200 feldspar	19
325 mesh Alumina Oxide	<u>3</u>
	100

Add: 2% Veegum T.

5. Jim Cooper's Translucent Porcelain Δ10-11

Grolleg	50
Custer feldspar	12.5
F-4 feldspar	12.5
Nepheline Syenite	5
Pyrophyllite	5
200 mesh silica	<u>15</u>
	100

Add: 2% Veegum T.
0.3% Epsom Salts
(136 grams per 100 lbs.
dry material).

Nepheline Syenite: A sodium based feldspar. All sodium-based feldspars such as F-4, NC-4, Minspar, and nepheline syenite melt approximately twice as fast as potash-based feldspars such as Primus, Norfloat, Custer, G-200 and K Spar. Sodium is a more active alkali than potassium producing a lower viscosity glass which takes other materials in the body into the melt somewhat faster than potash feldspars. (I have not found deflocculation problems using Jim Cooper's Porcelain, perhaps because I use acidic water for mixing clay.)

I have found reduced warping and slumping with Jim Cooper's Porcelain in comparison with other highly fluxed porcelains containing 30% feldspar. Yet even a lightweight attached handle on a thin-walled cup will pull the cup out-of-round at Cone 10, using this clay body.

This is the first of two parts of an article which first appeared in the most recent issue of The Studio Potters' Network. It has been revised by David as a result of further testing on his part. Part 2 will be printed in January and covers testing and mixing of the above recipes. Thanks to Studio Potters' Network and to David Beumée. He is a member of the Boulder Potters' Guild. Address: 806 E. Baseline, Lafayette, CO 80026.

Table: Properties of Tested Clays

Clay Body	Workability	Translucency	Whiteness	Absorption at Cone 10	Slumping	Warping and Twisting	Shrinkage at Cone 10	Glaze Fit
No. 1 Dave Cornell Porcelain	Excellent	Very Little	Slightly Greyed	0%	Very Slight	Very Slight	18%	GTS 3-10
No. 2 Porcelain Pete Pinnell	Excellent	Some	Excellent	0%	Slight	None	17%	GTS 3-10
No. 3 Original J-Body	Excellent	Good	Excellent	0%	Almost None	None	14%	GTS 2-10
No. 4 J-Body Revised	Excellent	Some	Excellent	0%	Very Slight	None	17%	GTS 3-10
No. 5 Translucent Porcelain	Excellent	Excellent	Excellent	0%	Slight	Slight	17.5%	GTS 3-10

TONY MARSH WORKSHOP REVIEW

Tony Marsh, while guest artist at Emily Carr College of Art, gave a workshop for the Potters' Guild on Saturday, November 23rd. He discussed his work, presented slides, and demonstrated a simple mold technique.

Tony received his B.F.A. from California State University Long Beach, in 1978. In his final year there, an opportunity arose to study under Mr. Shimaoka Tadsuzo in Japan. Tony spent the next three years there, working as Mr. Shimaoka's assistant. Upon his return to the U.S., Tony was Director of the Ceramics Program at the Mendocino Art Center from 1983 to 1986, and worked mainly in porcelains, raku, with the use of molds. He then went on to graduate school at Alfred University, New York State, and after graduation in 1988, Tony took up his current position as Assistant Professor of Ceramics at the California State University Long Beach.

In the morning, Tony showed slides of some porcelain and raku press-molded pieces from his 'Mendocino Days'. The slides of his work at Alfred University showed his 'simple' molds taken of massive boulders from a creek bed nearby his studio, using them, as he put it for "a vocabulary of found objects". Later, he used these molds to make figurative life-scale assemblages. The stone surfaces, picked up by the molds, are transferred to the works as an "eternal stone presence", as Tony put it, and he used slips, engobes, plaster, metal and acrylics to enhance that effect.

At the time Tony was working on his boulder molds, he was also studying the burial bowls of the Mimbres people of the southwest. So little is known of these people, that we can only admire these dream-like bowl forms and surmise the intent of the humanistic imagery they so unerringly applied. We saw a number of them on slides and Tony discussed how vessel forms such as these ancient pots had deeply influenced him. He contends that pottery is one of the great arts, achieving more

genuine abstract qualities than most abstract arts, as it is not merely a distortion or depiction of the figure, a landscape, or a still life, but springs to existence from nothing but of itself or its function.

From there, the slides were of Tony's more recent work since leaving Alfred. He had departed from the use of 'found object' molds and returned to the making of his own forms for casting. These press molded forms were often used as platforms or containment vessels, for unattached reliquary objects that Tony handmade or slipcast. These forms had a soft geometry that appears simple and spare. Tony felt the quiet and measured pace of his work is a residue from his years in Japan.

After lunch Tony started forming the mold, using about 75 lbs of clay that he pummelled and ribbed into an inverted oval bowl shape about 10" high and 20" long. He spent a long time ribbing the clay making a smooth seamless surface for the mold to reflect. He made a shallow collar, about 4" high, to contain the plaster. First he poured a thin 'face coat' over the shape and after waiting for it to set up, scooped up handfuls of semi-hardened plaster and rubbed it over the first coat, thus making a much lighter mold than simply pouring on vast quantities of wet plaster and using a much higher, supported collar. The rounded base is retained to enable the mold to be spun around for easy forming.

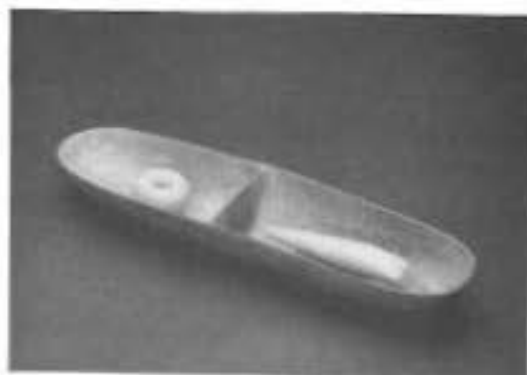
While waiting for the plaster to set up, we viewed another series of slides, this time about Tony's first year in Japan under Mr. Shimaoka. The slides and dialogue gave a really interesting glimpse of the phenomenon of the modern "traditional" Japanese pottery. Tony's slides encompassed the layout of the buildings, kilns, and workshops, and he talked about the daily routine, the Mishima style of pottery made there, and showed further slides of the loading and firing of the kilns, especially Mr. Shimaoka's climbing kiln that he uses twice a year

for his more innovative pieces. Ash glaze, salt ware, copper reds and enamelled pots were all specially made and finished for this kiln, separated into their respective chambers and fired consecutively. We saw how some wares were loaded, balanced on refractory-filled shells, that would leave their imprint, and others were saggar-fired. Great care and finesse was taken with each piece. Further slides showed the pieces during and after the firing. It was a wonderful series of slides, accompanied by wonderful stories.

After the Japanese slides, Tony returned to the studio to unpack the mold, still very damp and uncured, and forced out the first press mold.

For the participants, Tony Marsh provided a substantial workshop, rich in source materials, and filled with his thoughtful dialogue, not to mention several series of very interesting slides.

Debra Sloan



OPPORTUNITIES

Fletcher Challenge Ceramics Award 1992 — A Premier Award of \$10,000 and five Awards of Merit of \$1,000 each and further Merit Certificates at the discretion of the judge are offered. The criterion is excellence with no category or theme and all styles of ceramic expression are welcome. The sole judge is always an internationally recognized ceramic artist whose identity is not known until after submission entries. Entrants names are not known to the judge.

Entry for the 1992 exhibition is by slide rather than by actual work, due to the increasing number of entries from overseas and the costs involved for ceramists to send work to New Zealand. The deadline for slide submissions is **December 13, 1991**. Slides will be sent to the judge. When results are received the successful artists will be notified so they can send the work to New Zealand by mid-May. The Awards will be chosen from the actual works in New Zealand by the judge prior to the opening on May 28, 1992.

Fletcher Challenge hopes to continue their policy of bringing the winner to New Zealand in order to receive the Premier Award. For further information and entry forms write to: The Administrator, Fletcher Challenge Ceramics Award 1992, PO Box 13, 195 Onehunga, Auckland 6, New Zealand.

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5th National Biennial of Ceramics, June 9-Sept. 13, 1992. Juried traveling exhibition open to Canadians. \$11,000 in prizes. Deadline to apply: Jan 31, 1992. Send slides depicting 3 different views of 3 works no larger than 1x1x1.3m. Resume, \$25 registration fee. Entry form: Box 1596, Trois Rivières, Que. G9A 5L9, (819)691-0829.

□ □ □

Brucebo Fine Arts Scholarships — awarded to a promising Canadian artist to spend two months (summer) at the

Brucebo studio near Visby, on the island of Gotland, Sweden. Approximate value \$2,500. Contact: Secretary, Canadian Scandinavian Foundation, c/o McGill University, 805 Rue Sherbrooke Ouest, Montréal, PQ H3A 2K6. Tel: (514) 392-4718.

□ □ □

1991 Commonwealth Foundation Arts and Crafts Scholarships — open to anyone under 25 living in any of the Commonwealth countries. Ten fellowships available. Each fellowship is worth up to £6,000 and covers the costs of airfare, accommodation and subsistence, as well as the expenses of mounting an exhibition in the host country. It enables artists to work and study in the Commonwealth country of their choice for nine months. For more information, contact: Commonwealth Institute, Kensington High Street, London W8 6NQ, England. Tel: (071) 603 4535.

□ □ □

Foreign Scholarships — For information on scholarships and fellowships to Canadians by other countries, contact: Association of Universities and Colleges of Canada, Scholarship Administration Services, 151 Slater St., Ottawa, ON K1P 5N1. Tel: (613) 563-1236.

□ □ □

The Elizabeth Greenshields Foundation — Supports art students seeking training in traditional means of artistic expressions, and young artists who have demonstrated technical competence in traditional means of artistic expression. Awards are for \$8,000. Applications are accepted throughout the year. Contact: The Elizabeth Greenshields Foundation, 1814 Sherbrooke St. West, Montréal, PQ H3H 1E4.

□ □ □

Henry Moore Foundation — Residential fellowships to students under age 35 who have completed post-grad courses

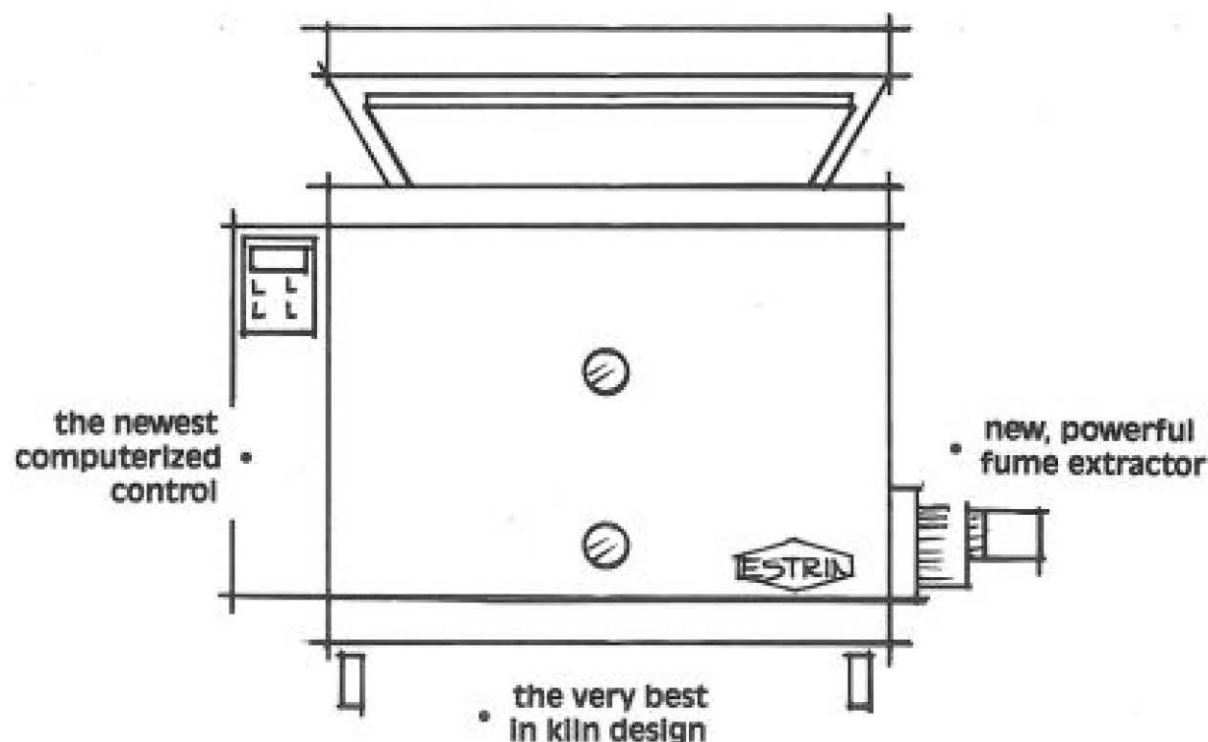
in sculpture or have equivalent experience. Contact: Camberwell School of Arts & Crafts, Peckham Rd., London SE5 8UF, England. Tel: (01) 730-0987.

□ □ □

Canadian Exchange — Enables artists under 31 to travel in Ireland and work up to six months at a time at Tyrone Guthrie Centre, Annamakerrig, County Monaghan. Contact: Thom Barnes, Colony Coordinator, Leighton Artist Colony, PO Box 1020, Banff, AB T0L 0C0. Tel: (403) 762-6370.

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NEXT TO LAST PAGE NOTES

Noted: Two interesting participants in the 47th Concorso Internazionale della Ceramica d'Arte, in Faenza, Italy, an exhibition of juried work shown there in September and October of this year, were B.C.'s Cheri Sydor and Yuriko Matsuda, our workshop guest in July, who visited us from Japan. Congratulations, Cheri and Yuriko.

I hope some of you were able to find the time in a busy season to visit the Canadian Craft Museum's "Art That Works", an exciting and impressive exhibition of 130 objects made by over 100 of United States' top craftspeople from the 1980's. The show closed in mid-November, but Lloyd Herman's efforts in assembling the exhibition were well-timed, in conjunction with several other events taking place in town. (If you didn't make it, a book complementing and documenting the exhibition may be viewed at the Museum on Hornby St., just north of Georgia downtown.

The UBC Anthropology Museum celebrated the opening of its Koerner Wing by sponsoring a three-day symposium entitled "The Turning Point" the first weekend in November. Guild members who were lucky enough to attend the first two days (I had a newsletter to get out) were treated to a multi-disciplinary series of talks and presentations on the history of ceramics. Saturday morning, the focus was I suspect somewhat less intense, but nevertheless fascinating to me. Dr. Steven Inglis from Ottawa's

Museum of Civilization (and someone we hope to have give the Guild an evening of his time in the near future) made a presentation on early studio potters in Canada. A good part of his focus was on Kjeld and Erica Deichmann, the couple who worked in New Brunswick in the 30's through to the 50's.

Laura Wee Lay Laq gave an interesting informal discussion of her work in clay, and the final presentation was jointly made by the dynamic trio of Carol Mayer, the Curator of Ceramics at the UBC Anthropology Museum, Tam Irving, and Joe Nagel, Curator/Director of the Geological Museum at UBC. These three have put together a proposal to study the themes of "technology and artistry", and we hope to hear more on the subject. Nagel's amazing photography and boundless enthusiasm for "all things crystalline" gave us a taste for more!

CABC's "Quo Vadis: 20th Century Craft?" followed right along in mid-November, with Patterson Sims, the Curator of Contemporary Art at the Seattle Art Museum opening the session on Friday evening. I think many felt that the subject was avoided somehow by Mr. Sims, (his biases were showing) and it wasn't until Saturday morning, with a panel of speakers including Roberta Kremer, Ann Rosenberg, Doris Shadbolt and Jim Thornsbury, moderated by Graeme Chalmers, that we got down to it. Doris Shadbolt's quiet, moving reflections on the inherent strengths of craft, with its

corporal, emotional and historical references and qualities, were a satisfying conclusion to a busy month of craft/art examination for me.

Hope you also get to see the Koerner Ceramic Collection soon. It deserves a good look, and many return visits to let it all soak in. In conjunction with "The Turning Point", a show of contemporary B.C. ceramics was on display in the foyer of the Koerner Wing, and I had hoped that it would remain over the Christmas season when more of you might be able to take a "free Tuesday" to visit the Museum. Do so anyway; a collection of Martaban ceramics, giant, hand-built trade pieces from Burma is on display in the foyer until the end of January.

As well, don't forget the HongKong Bank's Jean Mackay Fahrni collection of Asian ceramics at the Vancouver Museum, when planning a tour of Vancouver's ceramic wealth.

Have a good holiday!
Janice
08/12/91

- () 1992 Membership Application
- () Membership Renewal
- () Change of Address

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Vancouver, B.C. V6H 3R7

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OPPORTUNITIES

Tyee Plaza in Campbell River has opportunities for craftspeople to sell their work through May to October, 1992. For further information, contact Bill Lipp at toll free pager (1) 979-3493.

■ ■ ■

Remand Centre in South Surrey requires two experienced craft persons to manage its craft section, which includes a shop outlet and ceramic studio, including kilns. Call Mauro Conzatti at 463-7047 for further details.

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